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THE ENGLISH NOVEL

1740-1850

A CATALOGUE INCLUDING PROSE
ROMANCES, SHORT STORIES, AND
TRANSLATIONS OF FOREIGN FICTION

by
ANDREW BLOCK

With introductions by
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AND
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THE ENGLISH NOVEL
1740-1850

INTRODUCTION TO THE SECOND EDITION

WE know the party-line well enough. "Life is short and there's so much art about that we have no time for the second-rate. Out of the window with your Priestley, your Wilkie Collins, your *Diary of a Nobody*; buckle down to *Pudd'nhead Wilson* and *Hard Times*.

You will not obtain employment
From *our* County Education
If you talk about *enjoyment*;
What we want's evaluation.

Don't let me catch you *enjoying* books again." It's splendidly arid and splendidly priggish. But the great writer is the abnormal, and it might be argued that you'll learn more from the study of the typical than from the study of the eccentric. If you pore over the works of Shakespeare, you can learn much about the workings of the great artistic mind; if you wish to be better informed about the "spirit of the age," you turn to the minors, to the Grub-street hack, to the garret-boy who can yark up a pamphlet in a couple of hours and can get together with four others of his kind to knock out a quickie topical play about the latest scandal or murder. Probing into the abnormal psychology of a genius brings its reward; but the other task of learning the history of taste can't be despised as an inferior discipline.

Andrew Block's agreeable check-list appeals to many kinds of reader. It is right, one supposes, to say first that it is an indispensable tool in the hand of the book-collector, the librarian, the bookseller, the research student and the supervisor of research students. That needs no discussion: the proof lies in the way that the first edition of the pudding was received. It was published, it was bought, it ran out of print, its secondhand price soared almost uncontrollably, it insisted on being reprinted. As a work of reference, Block's book needs to hire no trumpeter.

You can use the book for much more than the rapid finding of the wanted fact. It deserves a reading for its own sake. The world of fiction is the world of dream; with Block as guide we may walk through a section that seems at times to be the world

of nightmare. There is a signpost in the book's first entry: *The Abbess of St. Hilda. A Dismal, Dreadful, Horrid Story*. An inch or two lower we have the *Moral Tales and Histories* of the Reverend John Adams. Later in the book, *The Juvenile Adventures of Miss Kitty F . . . r* rubs slimy shoulders with Henrietta Louisa Farrer's *Baby's Baptism*.

When we stare at Block's list, we transport ourselves by some Wellsian machine into another century, into another world. Here are the monks and the baronets and the horrid castles. We may read of *The Affecting History of Louise*, *The Wandering Maniac. A Real Tale of Woe*. Of *Almager & Claude, or Monastic Murder*. Of *The Bleeding Nun, or, Raymond and Agnes* (would he be the same person as the one in *Nobility Run Mad, or, Raymond and His Three Wives?*). Or *The Female Pilgrim, or Deserted Wife. By the author of The Midnight Horrors, Spectre Mother, &c.* And who would not be allured by the book that gives "a Curious and Voluptuous History" of "luscious intrigues of Sir Edward Walford . . . with some Ticklish Songs"? Will not the readers of Conan Doyle rejoice in such Holmesian titles as *The Deformed Mendicant*, *The Observant Pedestrian*, *The Idiot Heiress* and *The Birmingham Counterfeit*?

A different taste must have been catered for by the authors of such books as *In What Manner Little Henry came to the Knowledge of God*; as *Frederick, or, Incidents Illustrative of the Beauties and Graces of Vital Piety in the Domestic Circle*. Or something so nakedly didactic as *Ashford Rectory, or, The Spoiled Child Reformed, with a short introduction to the science of Architecture and Heraldry*.

The entries which disturb me most and delight me most are those which seem to defy explanation. What can we expect to find in *Gustavus, or, The Macaw*? In *The Mental Novelist and Amusing Companion*; in *Jane Hudson, the American Girl, or, Exert Yourself*; in *The Observant Pedestrian, or, A Donkey Tour to Brighton*; in *Lucy, or, "I will not be naughty again, Papa"*; in *Says She to Her Neighbour, What? By an Old-fashioned Englishman*; in *Memoirs of a Social Monster, or, The History of Charles Price*; or in *The Sailor Boy, or, The Admiral and His Protegee*?

We are given a Pisgah-sight of the strangest world. Even if we wish not to enter it for a serious visit, we can be happy in studying it in the pages of Block's alluring Baedeker.

We are accustomed to think back, sighing, to the great good old days of English fiction. We muse on the giants of a former age. We forget that the mighty mountains—Austen, Scott, the Brontes, Dickens, Thackeray—soared out of the dismal swampy plain of the innumerable military novels, naval novels, Irish

novels, dirty novels, horrid novels of the Block list. And, nastiest of all surely, the Grub-street fictional journalism that wore the mask of piety. The good old days were little better than our own bad modern days. Then, as now, some tolerable work was published. Then, as now, the great bulk of published fiction was the utterest trash. We can perhaps find cause for rejoicing that it was actually out of this swampy plain that the mountains did soar—and nourish the hope that, out of our plain, new mountains may soar to-morrow.

Block's list, rightly looked at, gives us the *data* for a chapter in the history of taste. Those were the books our forefathers were given; those, we must assume, were the books which our forefathers demanded. We cannot sneer at them; and they can hardly sneer at us. Our taste is not their taste and we think that their taste was bad. It was no more than the product of a fashion. It is good that we should be given the opportunity of musing that our taste too must prove a passing thing, that the "great books" of to-day will be forgotten items in the check-lists of to-morrow. And that the "final judgements" of to-day's puritanical critical pontiffs will melt into air when the fashions change.

But I do not want to start a course of sermons on Block's book. May I sum up by saying that it seems to me to be a useful work of reference for the shelves of many different kinds of people; that it is a valuable guide when it leads us to the libraries where lie the books it lists; that it is also something which, because of the entertainment and instruction which it provides, deserves to be read for its own sake?

JOHN CROW.

INTRODUCTION TO THE FIRST EDITION

MR. BLOCK has achieved, not a thankless task, for he has deserved and will have the applause of those living and to come, whose gratitude he will consider an ample recompense for his years of labour. But the task he has now brought to a conclusion is one that only an unselfish and devoted worker, who asks for no other return than the joy of labouring for a chosen army of fellow-toilers, would ever have taken in hand. For many years it has been borne in upon me how urgently such a catalogue as this is needed. Personally, I have wanted it badly; and innumerable inquiries from all parts of the world have had to go meagrely or entirely unanswered through its non-existence. But now, with Esdaile's invaluable bibliography coming down from the beginnings to the eve of *Pamela*, the day when literature was in labour of the modern novel, and this worthy supplement going on to the period which is still our own, we shall be fully equipped, and no reasonable or indeed unreasonable question will be left unanswered. My own gratitude to Mr. Block and my warmest congratulations are only an earnest of what he will doubtless receive, or be sure that though unspoken they are felt and transmitted in the spirit, from countless students and scholars whom he has made his staunch friends.

ERNEST A. BAKER, 1939.

PREFACE

IN this compilation each title-page is transcribed from the earliest edition I have been able to trace: in cases where it is known to be other than a first edition the fact is mentioned.

All translations are listed under the original author, where known: when the author's name is not available the book will be found under the name of the translator, or, if that also is unknown, under the title.

The arrangement throughout is strictly alphabetical. Where the author's Christian names or initials are unknown the entry is inserted (whether with or without a prefix) *before* the same surname with initials; e.g. Ffoulkes, Mr., would precede Ffoulkes, Araminta. Books by anonymous or pseudonymous authors are listed under their title in due order, sub-title being included in the alphabetical arrangement, which takes account of all words except the articles *a*, *an*, and *the*: where the title is in a foreign language, however, it has been found more convenient to include the articles also in the alphabetical arrangement.

Frontispieces and other illustrations are mentioned where they occur, but it has been considered inadvisable to state specifically when they are coloured since it is in many cases difficult to determine whether they were originally issued in colour or coloured by hand after publication:

If any difficulty is found in tracing a book in the main text application should be made to the Index of Titles.

I wish to make grateful acknowledgments to the following for the assistance they have given me in my researches:

The American Antiquarian Society; Mr. Algar; Dr. E. A. Baker; Miss D. Blakey; Mr. John Bligh; *The Book Trade Journal*; the British Museum; Mr. F. J. Brown; Dr. P. L. Carver; *The Clique*, Ltd.; The Court Book Shop; Mr. Herbert Cutner; Mr. A. I. Ellis; Mrs. M. L. G. Ewen-Munden; Mr. Hugh W. Fennell; Dr. F. S. Ferguson; Mr. A. Filcek; Mr. H. M. Fletcher; Mr. Maurice Buxton Forman; Mr. John Gawsworth; Mr. James Glaisher; Mr. E. W. Goepel; Miss Mollie Green; Peter Murray Hill Ltd.; the Huntington Library; Mr. Roger Ingpen; Mrs. W. H. Ingram; Mr. Raphael King; Mr. E. J. E. Law; Messrs.

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ANDREW BLOCK.

LONDON,
January, 1939-1960.

LIST OF SOURCES, IN THE FORM USED IN THE TEXT

- Algar.** (Bookseller.)
Allibone. (*A Critical Dictionary of English Literature*, by S. A. Allibone.)
American Art Association.
Anderson Galleries. (New York.)
Ashbee Collection. (British Museum.)
Ashley Lib. (Ashley Library.)
- B. M.** (British Museum.)
Backus, E. (Booksellers.)
Bailey Bros. (Booksellers.)
Baker, Dr. E. A.
Baker's Bookshop.
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"Blackwood's Edin. Mag."
"Blackwood's Mag."
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Bligh, John.
Block, Andrew.
Bod. Lib. (Bodleian Library.)
"Bookworm."
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Brough. (Bookseller.)
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- Camb. Hist. Eng. Lit.** (*Cambridge History of English Literature*.)
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Cremen.
"Critic."
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- D.N.B.** (Dictionary of National Biography.)
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Davies, H. W.
Dawson, A. H.
"Denmark in Eng. and Amer. Lit."
Dobell. (Bookseller.)
Dulau. (Booksellers.)
- "Edin. Mag."** (Edinburgh Magazine.)
Edwards, Francis. (Booksellers.)
Ellis. (Booksellers.)
"Eng. Cat." (*English Catalogue or London Catalogue*.)
Eng. Lit. in Germany. (*The Publication of English Literature in Germany in the Eighteenth Century*.)
"European Mag."
Evans, E. J. (Bookseller.)
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 "Guide to Best Fiction."
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Hall, R. (Booksellers.)
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 Hunt, Stephen. (Bookseller.)
 Huntington. (Huntington Library,
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 Huth. (The Huth Collection.)
 Hutt, Chas. (Bookseller.)
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"I in F." (*Ireland in Fiction.*)
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 Book Shop.)
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 "Library."
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 "Literary Annalist."
 "Literary Gazette."
 "Literary Panorama."
 Locke. (Bibliography of Harrison Ains-
 worth.)
 Lond. Lib. (*London Library Catalogue.*)
 Lowe. (Bookseller.)
 Lowndes. (*Bibliographer's Manual.*)

McGoff, Martin A. (Bookseller.)
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 "Metropolitan Mag."
 Miles, James. (Bookseller.)
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 "Monthly Mag."
 "Monthly Review."
 Mudie's. (Mudie's Catalogues.)
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Nat. Mag. Co. (National Magazine Co.)
 Natrass. (Bookseller.)
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 Register.*)
 "New Monthly Mag."
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Ono, B. (Barry Ono.)
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Parker. (Publishers.)
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 Pearson, John. (Publishers.)
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Sadleir, Michael.
 Saintsbury's "Eng. Novel." (*The Eng-
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 Salkeld. (Bookseller.)
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Stotesbury, R.	Villiers, Mrs. Elizabeth.
"Sweden Year Book."	
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THE ENGLISH NOVEL

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